



B I R M I N G H A M  
F I L M   A N D   T E L E V I S I O N  
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*october 16-31*



## FESTIVAL FORTNIGHT; OCTOBER 16-31 1987

The programme for this year's Birmingham Film and Television Festival is far and away the most adventurous yet. Spurred on by the City of Birmingham's declared support for the Festival on a full-time basis, the festival fortnight of International Cinema brings not only a host of premieres and new releases to the City, but also a brand new cinema at the Midlands Arts Centre.

Films from Greece, Brazil, France, Germany, West Indies, India, China, Sweden, Pakistan, Ethiopia and Chile feature alongside major new American releases and a most impressive British crop.

The Festival's opening film is WISH YOU WERE HERE (October 16, Odeon Queensway), notable for the astonishing debut of Emily Lloyd and the excellence of David Leland's first direction. The Festival closes with MAURICE (October 31; Odeon Queensway), the Merchant-Ivory adaptation of E.M. Forster's novel which was awarded the Silver Lion at the Venice Film Festival. The new cinema at Midlands Arts Centre is publicly launched by BUSINESS AS USUAL (Glenda Jackson and Cathy Tyson) on October 17.

The Triangle Cinema and Midlands Arts Centre host a fortnight of new releases which includes: Jack Nicholson in WITCHES OF EASTWICK; Kenneth Branagh in Pat O'Connor's A MONTH IN THE COUNTRY; Roy Guerra's OPERA DO MALANDRO (Brecht with Samba'), Norman Beaton in Horace Ove's PLAYING AWAY; Stephen Poliakoff's first direction, HIDDEN CITY; Derek Jarman's apocalyptic THE LAST OF ENGLAND; Michael Grigsby's LIVING ON THE EDGE a journey through an 80's Britain; Wayne Wang's SLAM DANCE, a new-wave thriller for the 80's.

Two special emphases in '87 include a major focus on THIRD WORLD CINEMA (22-26 October) heralding an annual commitment to this important aspect of world cinema and the first retrospective of the television output for Channel Four of the network of ACTT Workshops.

BIRMINGHAM  
FILM AND TELEVISION  
FESTIVAL 1987



# odeon queensway

Friday October 16. 8.15 pm

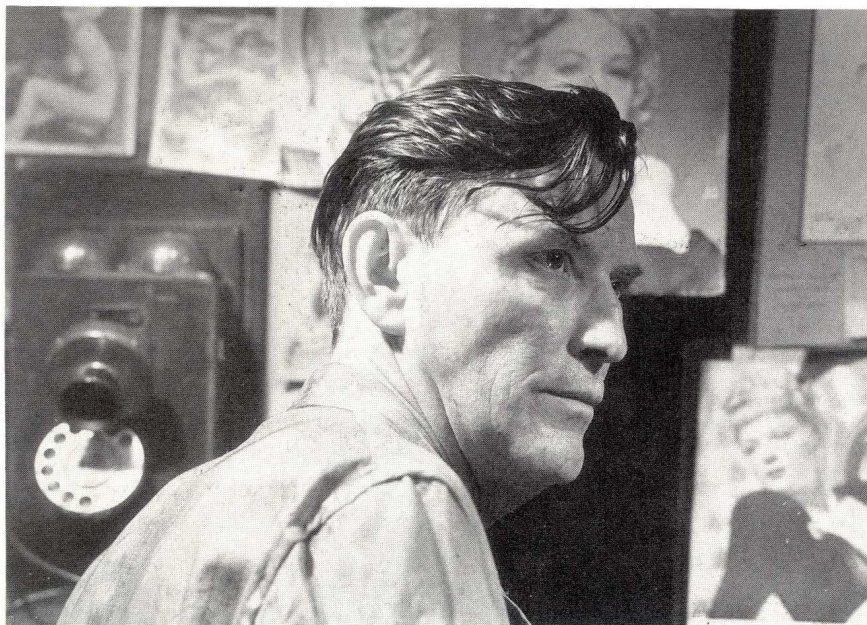
## WISH YOU WERE HERE

Director: David Leland. Britain. 1987  
Script: David Leland  
Starring: Emily Lloyd, Tom Bell  
Colour. 91 mins.

Set in a small English coastal town in the 1950's *Wish You Were Here* is the story of a young girl's sexual awakening. Starved of affection by the death of her mother Lynda learns at a very early age that she can attract the attention she needs by shocking those around her. Her father's attempts to keep her on the straight and narrow are undone by the attentions paid to Lynda by the local cinema projectionist.

'*Wish You Were Here* began with conversations between myself and older women about their early sexual experiences. A common factor seemed to be the haphazard manner in which they endeavoured to discover what 'it' was all about. Tales of heartbreak were related with tremendous humour. Aching for pleasure many experienced little but pain. Hopes were dashed. These experiences often shaped their expectation of sex for the rest of their lives and little help was provided by the men. Sexual ignorance has long been institutionalized in Britain: we are proud of our prejudices. In directing the film, I set out to explore the contradictions and shades of the common experience' - David Leland.

'*Wish You Were Here*' is notable for the astonishing debut of Emily Lloyd, the performance of Tom Bell as the projectionist and for David Leland's script and direction which manage to combine outrageous humour and poignancy.'



Saturday October 24: 9pm

## BEST SELLER

Director: John Flynn. U.S.A. 1987  
Producer: Carter de Haven  
Starring James Woods, Brian Dennehy  
Colour.

A psychological thriller in the Hitchcockian mold, *Best Seller* stars James Woods and Brian Dennehy as two men with different moral values and from opposite sides of the law who find their lives at the crossroads and who unite to tear down a powerful corporation head who has gained enormous wealth and power through assassinations and robberies.

*Best Seller* brings Woods and Dennehy back together again. They had both featured in *Split Image*. Of late both actors have received critical acclaim: Woods for *Once Upon a Time in America* and *Salvador*; Dennehy for *Silverado* and *Belly of an Architect*.



Saturday October 31. 8.15pm

## MAURICE

Odeon Queensway  
Director: James Ivory. Britain 1987  
Starring: James Wilby, Rupert Graves, Hugh Grant

Following the huge success of the Oscar-winning 'A Room With A View' Merchant-Ivory mark their twenty-fifth anniversary with another E.M. Forster adaptation.

Forster wrote *Maurice* in 1914, but because of its controversial auto-biographical elements he suppressed its publication and it was only published in 1971, after his death.

*Maurice* marks the film debuts of two young actors in the major roles. James Wilby takes the title role, a young man who is a model product of the rigid conventions and snobbery of his class and time. Hugh Grant plays Clive Durham, Maurice's first love and fellow Cambridge undergraduate. A brilliant student, Clive has sublimated his sexuality into a classical Greek idealism. Rupert Graves (Freddie Honeychurch in *A Room With A View*) plays Alec, Clive's gamekeeper to whom Maurice turns after Clive marries.

The cast includes Denholm Elliot, Simon Callow, Ben Kingsley, Billy Whitelaw and Judy Parfitt.



# midlands arts centre

This year's Birmingham Film and Television Festival marks a very special event - the opening of Midlands Arts Centre new cinema (and licensed bar). The cinema will open officially on Saturday 17th October with a screening of 'Business As Usual' which stars Glenda Jackson, Cathy Tyson and John Thaw. The following festival programme represents the best in world cinema - in particular look out for Derek Jarman's controversial 'The Last Of England', the stunning new film from China 'The Horse Thief', Peter Wang's American comedy made in Peking 'A Great Wall', the brilliant new British comedy 'Crime Pays', Norman Beaton in 'Playing Away', Charles Dance in Stephen Poliakoff's 'Hidden City', and many many more.

After the festival the cinema will operate seven days a week with additional screenings in the Studio Theatre. Pick up Midlands Arts Centre events brochure for full details.

Steve Simpson  
Cinema Organiser



Saturday October 17. 8.30 pm + 11 pm

## BUSINESS AS USUAL

Director: Lezli-An Barrett. Britain. 1987  
Script: Lezli-An Barrett  
Starring: Glenda Jackson, Kathy Tyson,  
John Thaw  
Colour. 88 mins

Lezli-An Barrett's first feature film is based on a successful trade union dispute. Glenda Jackson plays Babs Flynn who manages a boutique while her unemployed former shop-steward husband (John Thaw) stays at home to look after their children. One of her staff (Cathy Tyson) complains to her about sexual harassment by the regional manager. Babs tackles him and is sacked. She takes the company on in her fight against unfair dismissal with the support of her family, trade unionists and friends.

Business As Usual has a refreshingly direct way of dealing with its subject and draws excellent performances all round.



With

## GIRLS NIGHT OUT

Director: Joanna Quinn, Britain. 1987  
Colour. 6 mins.

It is Beryl's birthday and her friends from work take her out for a surprise night in a pub where one finds not only drinks. A hilarious animation.

Sunday October 18 : 8.00p.m.

## Norman Beaton One of Britain's best known black actors in conversation with Zia Moyheddin.

Over the last two decades Norman Beaton has become a one person institution within the acting profession. His name has become linked with most of the television, theatre and film productions dealing with Britains black community. Television programmes and films such as Empire Road, The Fosters, Black Joy and Playing Away are difficult to imagine without his presence.

Birmingham Film and Television festival 87 pays tribute to Norman Beaton by holding an in conversation event. Zia Moyheddin, distinguished actor and producer/presenter of Central's 'Here and Now', will be talking to Beaton about his life and work.

This event will be preceded by Norman Beaton's latest work 'Big George is Dead.'

## BIG GEORGE IS DEAD

Director: Henry Martin  
Script: Michael Abbensets  
57 mins U.K. 1987

Big George is dead and his funeral unites two old acquaintances. Tony (Rudolph Walker) now a successful business man in the Caribbean and Boogie (Norman Beaton). They embark on a Soho night out which throws up reminiscences, jealousies and old scores.



Monday October 19. 2.30 pm + 8.30 pm

## THE HORSE THIEF

Director: Tian Zhuang Zhuang. China. 1986  
Colour. 98 mins

'If anyone needed proof that 'Yellow Earth' marked the start of big changes in Chinese cinema then 'Horse Thief' is the film that delivers it. This is Zhuang Zhuang's dream project: a film about the real Tibet from the hardship and cruelty of life on the plains to the splendour and mystery of Buddhist ceremonial, a film about life and death in the Buddhist scheme of things. The story is told in pictures, not words. Norbu is a horse-thief, expelled from his clan and forced to become a nomad. He reaches his lowest ebb when a tribe hires him to carry the death-totem in a ritual exorcism and, in desperation, he returns to his clan to beg to be taken back. Filmed on locations in Tibet, Gansu and Qinghai and acted by local people, it's one of the very few films whose images show you things you've never seen before. Perhaps the gods punish Norbu, but they bless the film with a touch of the sublime'. Tony Rayns/Time Out.

'An extraordinary film...startling bizarre and beautiful images...I defy you to forget the other - worldiness of Horse thief. (Shaun Usher, Daily Mail).



## Pakistani Television Retrospective

As part of Birmingham Film and Television Festival, a retrospective of Pakistani Television plays will take place. The intention of the retrospective will be to highlight Pakistani Television's work over a period of two decades.

Pakistan, although often mentioned in the media, is a country about whose rich and diverse culture very little is known. The programmes, which have been selected by Pakistani Television themselves, will reflect urban and rural life, as well as dealing with issues such as the role of women and the Afghan refugees in Pakistan society.

The retrospective will begin on Monday 19th October at the Midlands Arts Centre, Cannon Hill Park at 6.00p.m. with screenings of the following plays:

### Sonay Ki Chirrya

**Directed by Kunwar Aftab Ahmed/54 mins./1972/English subtitles**

A play that looks at the hopes and experiences of rural workers migrating to the city.

### TYPIST

**Directed by Qasim Jalali/50mins./1981/English subtitles**

After what seems a usual days work a typist discovers that years have passed instead of hours.

Other plays will be screened at the Midlands Arts Centre on Thursday 22 October and Monday 26 October at 7.00 p.m.

A selection from the retrospective will also be showing at the Sparkhill Cultural Centre, Stratford Rd. (Tel. 772 2427). As well as at Wide Angle Film & Photography Workshop, Birmingham Community Assn., Jenkins St., Small Heath (Tel 772 2889) on Wednesday 28 October and Friday 30 October at 7.00 p.m.



Tuesday October 20. 6 pm + 8.30 pm

## CRIME PAYS

**Director: Christopher Monger**  
**Script: Christopher Monger. Britain. 1986**  
**Colour. 88 mins**

This wry Welsh comedy is based partly on a real-life incident. Barrie, a middle aged taxi driver bored and dissatisfied with his life is asked by his shady boss to bank the takings. He succumbs to temptation and drives off with the money. He ends up in the Irish Republic but, since the takings were mostly cheques his days as a free spending outlaw are numbered and he decides to return and face the music. The outcome, however, is unexpected...

Wed. October 21. 2.30 pm + 8.30 pm

## THE KITCHEN TOTO

**Director: Harry Hook. Britain. 1987**  
**Script: Harry Hook**  
**Starring: Bob Peck, Phyllis Logan**  
**Colour. 95 mins**

Like 'Business As Usual' 'The Kitchen Toto' was financed by Cannon's fund for new British film-makers. 'The Kitchen Toto' is set in Kenya in 1950. Mwagni is a servant in the home of a white policeman's family. These are not settled times, Africa is fighting for independence, nowhere more fiercely than Kenya and Mwangi finds his loyalties torn between his employers and his fellow Kikuyu-tribesmen, better known as the Mau-Mau.

The Kitchen Toto is an impressive debut in every respect: well written, beautifully photographed and fine performances from its cast which, includes Bob Peck, star of BBC's 'Edge Of Darkness' and Phyllis Logan. Perhaps most impressive is the way that Hook has managed to set a human personal story against a historical background.

Wednesday 21 October 6.00pm

## TALKING HISTORY: C.L.R JAMES AND E.P. THOMPSON

**Directed by H.O. Nazereth**  
**52 mins 1985**

This is a discussion between the great Trinidadian revolutionary C.L.R. James and E.P. Thompson a major radical English historian deeply involved in the movement for European Nuclear disarmament.

Selected by Punch as "Best of Talking Heads" for 1983

with

## SABBRI BROTHERS

**Directed Faris Kermanhi 1985**  
**51 mins**

Sabbri brothers are probably the best known practitioners of 'Qwali' a singing style that has folk/Classical roots. This is a film of a night time concert that took place in Karachi and captures the exhilarating excitement of their music perfectly.

Thursday October 22nd 2.30pm and 8.30pm

## MISS MARY

**Director: Maria Luisa Bemberg**  
**Argentina/U.S.A 1986**  
**Starring: Julie Christie, Nacha Guevara,**  
**Colour**  
**100mins**

To a large country estate in 1938 (the symbol of Argentinian patriarchy) comes Miss Mary, a prim, determined governess who takes over the master's children. The family is a kinky lot, obsessed by their own problems and wary of any change in their pattern of life. English puritanism and Spanish sensuality inevitably clash and Miss Mary finds herself drawn into an emotional trap. Miss Bemberg's new film is quite different from Camila, extracting a good deal of sly, satirical wit from the clash of cultures and using the sumptuous interiors to point up some decidedly curious goings-on. Julie Christie works her way into the character and makes the most of the script's wickedly acerbic exchanges. Miss Mary remembers her time on the estate from the vantage point of 1945, which makes the coming to power of a certain Peron, and here the film moves seamlessly from fiction into reality of a new, uncertain fiction into the reality of a new, uncertain future. John Gillett.

Thursday October 22. 6.00pm

## GENERAL STATEMENT

**Director: Miguel Littin. Spain. 1986**  
**120 mins**

### Part I. UNDERGROUND IN CHILE

Littin enters Chile secretly after 12 years in exile. People tell of their sorrow, hopes, struggle and uncompromising resistance.

### Part 2. THE GREAT NORTH

Travelling North Miguel Littin shows how the dictatorship is trying to impose a fascist way of life by militarising the towns, villages and schools.



**Friday October 23. 6.00pm + 11pm**

## ROCINANTE

**Directors:** Ann and Eduardo Guedes. Britain. 1986  
**Producer:** Cinema Action  
**Starring:** Ian Dury, John Hurt  
**Workshop:** Cinema Action (London)

'Rocinante, the name of Don Quixote's horse, is also the name of Cinema Action's magically transporting film. It begins with a ring of fire and a Jester's invitation to a tale of mystery and conspiracy. Once upon a time - now! The words once spoken engage the viewer in a journey through the myths and mysteries that linger and breed in modern England.

John Hurt plays the Romantic wanderer, capturing the ghosts of 'this green and pleasant land' on a Polaroid camera while Ian Dury casts exactly the right tone of gnarled mysticism as the Jester. (New Musical Express)

**Friday October 23. 8.30pm**

## PARTITION

**Director:** Ken McMullen. Britain 1987  
**Script:** Ken McMullen and Tariq Ali  
**Colour:** 90 mins

Partition is based on Saadat Manto's short story about an inmate of an asylum at the time of Partition, unsure if his native Toba Tek Singh is now in India or Pakistan. In the film each actor plays two roles: a lunatic and a civil servant who must decide which inmates are to be repatriated to the new country of Pakistan. It is the inmates as seen by McMullen, who maintain the last preservation of sanity on the subcontinent refusing to abandon the harmony of their isolated world to join on insane bureaucratic creation.

'Partition' stars Roshan Seth, Salid Jaffrey and Zia Moyheddin.

**Saturday October 24 6 pm + 11 pm**

## THE LAST OF ENGLAND

**Director:** Derek Jarman. Britain. 1987  
**Script:** Derek Jarman  
**Starring:** Tilda Swinton, Spencer Leigh  
**Colour:** 90 mins

The Dead Sea of post-industrial decline, whose stagnant waters erode the crumbling cities - London, Liverpool, Newcastle - as the great 19th-century industries stutter into silence. The citizen's staccato cheers resound to facetious magazines and colour supplements. In the imperial twilight minor Windsors wed, footmen and golden coaches wind through the streets masking panic in high places where the patriotic plots are hatched and appeals to Victorian values made: muscular Christianity, the family, education and sport - all things bright and beautiful. Behind the facade the children of rock and roll dance to frantic decibels, now there is a disco at the end of each street: their names are The Jungle, The Sanctuary, the Crypt and Heaven, where music is so loud no one will hear the world falling apart.

This evening I sit in my apartment high about Charing Cross Road in the debris of my films watching a video of my family's home movies which document the years 1929 to 1953. There I am in perpetual Technicolor sunset. 1943, '44, '45, '46. Down below in the street famished youths eye electric guitars in the music shops. Drunken derelicts jitterbug through the traffic, smack dealers push dirty children in prams

which barely conceal the junk. Round the corner Margaret Thatcher's dream children, rich on style, gorge themselves at the brasserie and spill exhausted into the morning from nightclubs. What scenes from what films are left to film in a world of nuclear secrets? The acid and radioactive rain falls as I watch, and the children's children mutate in the debris of hope into multi-coloured fungi. Today, Mildenhall air base expects the first of two million visitors, come to gaze at the technology of the holocaust - how many of them will live to experience it? The HV4 virus, hatched in some malign test tube in the Bible-thumping West heralds the second coming. Here is your future present where the bomb has dropped in the child's eye (Derek Jarman).

**Saturday October 24. 8.30pm**

## WEST INDIES STORY

**Director:** Med Hondo. 1979  
**110 mins**

'West Indies' ingeniously intergrates the artistic skills of a musical drama with cinematic technique. Scorching lyrics and dialogue are used by Med Hondo to look at the recent history of the Caribbean as well as the forced migration of African slavery.

A myriad of creatively interwoven skits, songs and dances take place on a huge custom built ship that serves as the set for this voyage between past and present.

**Sunday October 25 6pm + 8.30pm**

## PLAYING AWAY

**Director:** Horace Ove. Britain. 1986  
**Producer:** Vijay Armanani  
**Writer:** Caryl Phillips  
**Staring** Norman Beaton, Robert Urquhart, Brian Bovell.  
**Colour:** 97 mins.

A West Indian cricket team from Brixton is invited to play a charity match in a small English 'Home

Counties' village, which is celebrating a 'Third World Week'. Reservations are held by members of both teams as they each prepare for the contest in their respective communities. The presence of the Brixton team provokes unexpected results on and off the field for the rural population suddenly faced with the realities of life in a multi-racial society.

Caryl Phillips comic script skillfully adapts the cricketing metaphor to point up the ambiguities of 'Englishness' and the social tensions that lurk behind the facade of a seemingly settled and tranquil village idyll. Norman Beaton gives a masterful performance as the team organiser drawing parallels with the best of his television work (especially Empire Road, BBC's black soap).

with

## CLOSED CIRCUIT

**Writer/Director:** Nicholas Granby  
**Producers:** Saskia Sutton, Nicholas Granby  
**Colour:** 11 mins

A Security man who robs the safe he is protecting is recorded by a secretly concealed closed circuit camera.

**Monday October 26 6.00pm**

## HARVEST: 3000 YEARS

**Director:** Haile Gerima  
**Ethiopia/USA. 1975**

This is a docu-drama on life in Ethiopia, the story of a peasant family's struggle for survival on the farm of a rich and unproductive landlord. The struggle dramatized in the film, says Gerima, "is symbolic of the new movement sweeping through all of Africa where the harvest of centuries of oppression is the feeling of freedom to overturn class tyranny."

"A remarkable film" VARIETY "Vivid sound and excellent photography" NEW YORK TIMES





Monday October 26 8.30pm

## THE PEOPLE'S ACCOUNT

Produced and Directed: Ceddo. Britain 1986  
Colour 52 mins  
Workshop: Ceddo (London)

The People's Account, made for Channel 4 Television and refused transmission by the I.B.A., mixes interview with people from Broadwater Farm, Brixton and Birmingham and gives their account of the historical and contemporary relationship between black people and the police and the role the press has played in both Tottenham and Birmingham to sensationalise the significance of the events in 1985.



with

## WE ARE THE ELEPHANT

Director: Glenn Ujebe Masokoane. Britain 1987  
Producer: Anita Daley  
Colour. 52 mins  
Workshop: Ceddo (London)

We are the Elephant pays tribute to the black youth of South Africa. Through surrealistic dramatization of Steve Biko's testimony at the Pretoria Supreme Court 1974; Burning Embers, theatric satire of the Azanian National Theatre, to evocative interviews with prominent Youth Activists in the United Democratic Front (UDF) and the Azanian Peoples Organisation (AZAPO) Trade Unionists, Women, the Church and cultural activists; the film brings forth the political message and aspiration of the Black liberation struggle inside South Africa. AMANDLA!

Tuesday 27 October 6.00pm

## GENERAL STATEMENT

Director: Miguel Littin. Spain 1986  
120 mins  
Part 3. THE BURNING FLAME

Littin meets the leaders of the Manuel Rodriguez Patriotic front who claim the right of the people to end the dictatorship by reason of force.

### Part 4. Allende: THE TIMES OF HISTORY

This is the long story of a fiery, natural, courageous man. A dramatic attempt to capture Allende's political and human dimensions through the words of Gabriel Garcia Marquez, Fidel Castro and survivors of the Moneda Palace Fighting.



Tuesday October 27 8.30pm

## HIDDEN CITY

Written and Directed: Stephen Poliakoff. Britain. 1987  
Producer: Irving Teitelbaum  
Starring: Charles Dance, Cassie Stuart, Bill Paterson.  
Colour. 107 mins

Hidden City, Stephen Poliakoff's first direction, takes an alternative look at London peeking beyond the tourist facade and into the city's darker corners. A conspiracy thriller of state secrets, Hidden City builds on the director's earlier dramas for television such as Stronger Than The Sun and Caught on A Train.

James Richards (Charles Dance), a statistician, is confident he knows all about the minds of young people having just written a book on the subject. This confidence is shattered when he meets Sharon (Cassie Stuart) who is obsessed with detecting an archive film which appears to have been deliberately hidden by the government. The search for fragments of this lost film takes them beneath London and into a maze of tunnels packed with discarded classified material and government archive films. London is presented untypically as a mysterious and hidden city.

"I've lived in London all my life. It's a complex and mysterious place. Sharon, a child of the video age, shows the statistician a London he never suspected was there - that if you scratch the surface the city becomes a dark and strangely glamorous place full of hidden tunnels and alleyways built by a society that is addicted to secrecy. A place where both old masonic and new technological cultures are concealed under crumbling buildings. A world so drowning in secrets that the authorities can't tell which are the important ones any more." (Stephen Poliakoff).



Wednesday October 28 - 6.00pm

## FIRST HOUSE 'FIRST TIME' AWARD

Festival showing of the winner of the First House 'First Time' Award 1987 and the two runners-up. An opportunity also to meet the young video makers from the winning schools.

Wednesday October 28 8.30pm  
Friday October 30 6.00pm

## T. DAN SMITH

Written, directed and produced by Amber Films. Britain. 1987  
Colour. 85 mins

T. Dan Smith was a major regional figure, a working class lad who became the 'City Boss' of Newcastle, in the sixties. But in 1974 this dynamic, visionary politician was sentenced to six years imprisonment. As Public Relations man for the infamous architect, John Poulson, who won building design contracts by bribing Councillors and Public Officials, Smith was trapped within a web of corruption that proved his undoing.

Amber's film avoids the pitfalls of superficial documentary treatments which have seen Smith as a sad and unrepentant figure from the murky past. Made over two years, in close collaboration with Smith himself, it reveals a complex depth to the man, and raises key contemporary questions about Public Relations, Parliamentary Consultancies, and the hidden, informal power structure that ties in businessmen, with politicians, both local and national.

Amber's film is a fascinating and penetrating documentary of one man's political life, and a political thriller, harmonised within a Film Noir style. A film that captures the atmosphere of half-truth and deception that lies at the centre of what is rotten in the state of Britain.

Thursday October 29. 6 pm + 8.30 pm

## THE LOVE CHILD

Director: Robert Smith. Britain. 1987  
Script: Gordon Hann  
Starring: Peter Capaldi, Sheila Hancock  
Colour. 102 mins

Dillon was a love child of the sixties, his father a member of 'The Pink Frogs' psychedelic band. His parents were killed in a car crash and he lives in South London with his grandmother Edith. Dillon works as a clerk and wishes for nothing more than an ordinary life. The humour in this smashing comedy lies in the way events and people conspire to make his life anything but ordinary. For a start there's the talking toilet. ... then there's Elvis and Cliff the armchair anarchists and the boss who offers him promotion if he can develop a 'bijou little killer streakette'.

'The Love Child' is a gem - great script, superbly acted by a cast including Sheila Hancock, Peter Capaldi (From 'Local Hero') and Alexei Sayle as the toilet! - and a quality lacking in most recent British comedies - it's funny!

with

## MAKING WAVES

Director: Jenny Wikes  
Producer: Ann Wingate  
Colour: 11 mins

Sheila Hancock features as one of a group of retired ladies on a coach trip, which turns out to be an unexpected holiday to remember.



Friday October 30. 8.30 pm + 11 pm

## A GREAT WALL

Director: Peter Wang. USA. 1986  
Screenplay: Peter Wang  
Colour. 100 mins

An American comedy made in China 'A Great Wall' tells the story of a Peking born computer operator who lives in San Francisco. He decides to take his family to his sister's in the China he hasn't seen for thirty years for a vacation.

'A Great Wall has a great humour, a warm and wise understanding of human nature...the Chinese and Chinese-American actors are superb, the characters are superbly drawn in the compassionate screenplay and there's the added bonus of spectacular picture-postcard views of Peking and the surrounding countryside that leaves an indelible impression. This movie is the next best thing to spending a month in China with special privileges. Maybe even better, since the trip is free.' (New York Post).

'A Great Wall' is virtually a perfect film. It's a slice of story with no great earthshaking conclusion. But, through funny little moments and momentous touches of sudden awareness, it makes us realise how much alike we all truly are. The film speaks and I guarantee it to be a joyous occasion for all.



# triangle

Saturday 17 October 3.00 & 8.30 pm

## OPERA DO MALANDRO (15)

Director: Ruy Guerra. Brazil-France, 1986.  
Starring: Edson Celulari, Claudia Ohana.  
Colour. Dolby stereo. Portuguese dialogue;  
English subtitles. 108 mins.

A hugely enjoyable Brazilian musical loosely based on The Threepenny Opera. The setting is Rio in the early 1940s, when the government was leaning towards Nazi Germany but the people were lapping up Hollywood fantasies about riches and freedom. Taking his cue from gangster movies and musicals, small-time pimp and black market racketeer Max moves against his arch-enemy, nightclub owner Otto Strudell. Posing as a playboy financier, Max plans to corrupt Strudell's beautiful daughter, Ludmilla, but finds the far from innocent woman more than a match for him.

Ruy Guerra's film is based on Chico Buarque's musical, which reinvents The Threepenny Opera in terms specifically relevant to the Brazil of 1942 and in a musical style that harnesses Latino, Swing and Weill rhythms to idiosyncratic and disarmingly exhilarating effect. Guerra, who was born in Mozambique but made his name as a radical film-maker in Brazil in the '60s, makes brilliant use of Hollywood influences. "I discovered cinema via the American musical comedies of MGM. Today, I question the underlying assumption of the American musical and the way it 'sells' a certain image of American society... It was actually in 1942 that American musicals first came to Brazil and, with it, American culture which began to supplant European culture, that of France in particular. What interested me in Chico Buarque's Opera do Malandro was that he showed a marginal who rightly admires the America of the Forties, which symbolises for him the struggle against dictatorship and facism and favours a momentum of liberal ideas, but who ends by taking up only the bad aspects of that America, the ones which later produce the rampant capitalism of Brazil. In a way, the hero of my childhood turned into the villain when I reached adulthood."



with

## COMRADE LADY

Director: Nobby Clark. Britain. 1987  
Producer: John Paul Chapple.  
B/W. 10mins

This debut film from the celebrated photographer, Nobby Clark, captures the essence of his still photographs. Exquisitely shot, it takes the form of a dance and is the result of the collaboration of a group of committed professionals from diverse artistic backgrounds.

Saturday October 17 6.15pm

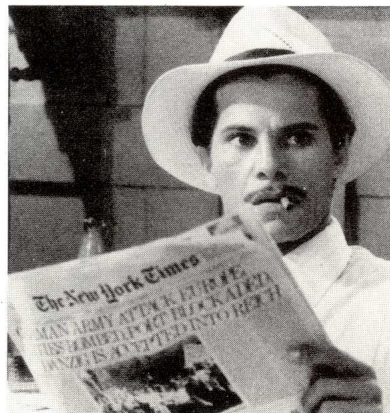
## HANDSWORTH SONGS

Director: John Akomfrah. Britain. 1986  
Producer: Lina Goupal  
Colour. 59 mins  
Workshop: Black Audio Film Collective  
(London)

A film that looks at what happened in Handsworth in September 85 against a backdrop of economic decline. A situation in which a government that is preoccupied with containment is shown to regard race and criminality as the problem and a militarised police force as part of the solution.

"a rare example of political film also capable of poetry" Derek Malcolm, Film Critic *The Guardian* Paul Robeson Prize, African Film Festival 1987 - Grierson Award, British Film Institute 1987

Members of Black Audio Film Collective will be present at the screening and be willing to talk about the film and their work in general.





## THE WITCHES OF EASTWICK (18)

**Director:** George Miller. U.S.A., 1987.  
**Starring:** Jack Nicholson, Cher.  
**Colour:** Panavision.  
**Dolby Stereo.** 118 mins.

The Witches of Eastwick is a brilliantly conceived metaphor for the battle between the sexes that literally poses the question: must a woman sell her soul to the devil to have a good relationship? It's an intriguing question as three beautiful witches and a glorious devil play out their passions in the birthplace of America.

Based on the novel by John Updike, The Witches of Eastwick presents archetypes of the male and female spirit. Updike and scriptwriter Michael Cristofer are in awe of the creative power of women represented here by three sides of the gender. Sukie Ridgemount (Michele Pfeiffer), a writer for the local newspaper, is the intellectual; Jane Spofford (Susan Sarandon), a high-school music teacher, is the woman of feeling and Alexandra Medford (Cher), a sculptress, represents the sensuous side. They're all divorced and they're all looking for a Mr. Right.

Enter Daryl Van Horne (Jack Nicholson), the answer to their collective longing for a man of wit, charm and intelligence. For Nicholson it's the role of a lifetime.

The secret of his power is that he knows what they need and with it can tap the source of their creative energy. It's not the traditional struggle between good and evil the devil usually engages in, but a battle of wills that leaves Nicholson braying at the moon. - Variety.

Sunday October 18. 6.15pm

## ACCEPTABLE LEVELS

**Director:** John Davies. Britain, 1983  
**Producers:** Frontroom and Belfast Film Workshop  
**Colour:** 100 mins  
**Workshop:** Frontroom (London)

A TV crew go to Belfast to make a documentary about a 'typical Catholic family' living in the notorious Divis Flats. When tragedy catapults itself in front of the camera, the different responses to events and to what this means to the documentary itself reveal far more general attitudes to the state and representation of Northern Ireland. The hard nosed media brat of a producer is concerned only with technical quality and maintaining sentimentality; the army are scared of what the events will do for their reputation; the family stoical; and one female researcher, helplessly sympathetic. An excellent expose of systems, truths, and the distortion thereof that the media neither can, nor want to avoid.



Monday October 19 3pm + 8.30pm

## LIVING ON THE EDGE

**Director:** Michael Grigsby. Britain 1987  
**Producer:** John Furse  
**A Central Television Production**  
**86 mins**

Michael Grigsby's documentary opens with a shot of ant-like humans scuttling busily around a harshly modernistic building in the City. The image never reappears, but it remains fixed in the mind as the film goes on to examine the lives and attitudes of various working-class Britons around the country: a Devon farming family forced through bankruptcy to abandon their land after 40 years; a jobless family imprisoned on a dismal Birkenhead housing estate; members of a South Wales mining community bemoaning their reputation during the Strike as 'the enemy within'; young Glaswegians, travelling south to London in search of work. Keenly analytical and wide ranging, Grigsby's film presents an impressionistic mosaic of the sundry intertwined forces that have wrecked the lives of these intelligent articulate people. Political history, increasingly rampant consumerism, popular songs, and archive radio and film material all serve to illuminate the feeling that a massive portion of the population has been sold down the line, post-war promises and '60s 'enlightenment' having yielded to inequality, unemployment and despair. Poetic, perceptive and often profoundly moving as it monitors the sine wave from the Depression of the '30s to that of the present, the film's illustration that in the '30s people had principles; now they've got mortgages and cars would be totally depressing, were it not for the sheer resilience of these people about whom the government barely cares.

Monday October 19 6.15pm

## ENDS AND MEANS

**Director:** Stewart MacKinnon. Britain. 1984  
**Producer:** Ingrid Sinclair  
**Colour:** 72 mins  
**Workshop:** Trade Films (Gateshead).

Through allegorical fable whereby a 16th century merchant converses with Machiavelli (read: self advancement), dreams of Robinson Crusoe (the archetypal early capitalist) and wakes up in the post-industrial wastelands of Britain, Ends and Means poses questions about money, power, industry and class with a sharp historical background. The merchant is taken up the Tyne by a boatman and asks questions that seem naive, but astutely emphasise the context in which we live, and the faulty assumptions that economic decline is a 'natural situation' about which nothing can or should be done.

Tuesday October 20 3pm

## LET OUR CHILDREN GROW TALL

**Directors:** Gill Booth, Christine Bellamy. Britain 1986  
**Producer:** Sheffield Film Co.Op.  
**Colour:** 42 mins  
**Workshop:** Sheffield Film Co.Op.

Remember our dreams after the war? And now 12 million people depend on some form of State Benefit? In this video, women with children living on low wages or benefits, and some of the young people themselves, present their analysis of the situation, and express their concern for their children's future.



with

## MsTAKEN IDENTITY

**Produced and Directed:** Karen Alexander, Helen Petts Britain 1985  
**Colour:** 26 mins  
**Workshop:** Albany Video (London)

Made to coincide with international Youth Year - MsTaken Identity is 26 minutes of young women doing it for themselves. A fast-moving video in which seven young women's groups use an engaging combination of raps, skits, film and songs - all written and performed by the young women themselves - in an attempt to explore and celebrate their view of being young and female in 1985. The result is a stylish mix of politics and entertainment - Young women's mags meet pop videos to create their own unique combination. 'It's cheerful appeal to young audiences will be as immediate as the latest chart-breaker - a winner.' CITY LIMITS



Tuesday 20 October 6.15pm

## BRED AND BORN

**Directors:** Joanna Davis, Mary Pat Leece.  
**Britain.** 1983.  
**Producer:** Four Corners  
**Colour.** 75 mins  
**Workshop** Four Corners (London)

Bred and Born features four generations of women in an East London Family who talk about their own experiences and close family ties, and a women's group who discuss their roles as mothers or daughters. Moving between these two groups is a fictional storyline: an actress plays two distinct parts - a middle class researcher sent to East London to describe and define the role of the mother within the family, and a 19th century educationalist advocating motherhood as woman's 'natural' and primary purpose. Gradually, increasingly conflicting ideas disrupt 'truths' which seemed to be solid and unquestionable, as elements of class, race and economics become historically visible.

Bred and Born acknowledges the differences between women - differences that we are born into and bred to act out - apparent differences between the language of feminism and the narratives of individual lives expressing the same oppressions but locked off from each other by language and tradition.

Tuesday October 20 8.30pm

## BOMBAY OUR CITY

**Director:** Anand Patwardhan 1985

'Bombay our City' deals with daily lives of millions of slum dwellers, and their continual struggle to find housing. Patwardhan says of his film 'I feel that people should use the film wherever there are housing problems, and where there are people organising to protect and defend themselves and their homes, or wherever there are landlords. It is an anti-colonialist film, but one that can be used by the working class in the imperialist nations'.

Wednesday October 21 3.00 & 8.30 pm

## MY LIFE AS A DOG (Mit Liv som Hund) (PG)

**Director:** Lasse Hallstrom. Sweden, 1985.  
**Starring:** Anton Glanzelius, Manfred Serner.  
**Colour.** English subtitles. 101 mins.

One of the best recent films about childhood, this wonderful movie from Sweden has happily proved to be something of a surprise success in Britain and America. Set in the 1950s, it tells of the disasters and frustrations which appear to be an inevitable part of the process of growing up. Twelve-year-old Ingemar lives in the city with his sick mother and older brother. Forever finding himself at the centre of some ghastly mishap, Ingemar is sent to live with his uncle in a country village. In contrast to the city, the village is a small, welcoming community peopled with delightful eccentrics. This entrancing world helps Ingemar to overcome his sense of rejection.

By turns funny and sad, Hallstrom's film manages to avoid the usual clichés associated with films about kids. There are no sinister parent figures here, and neither is there a hint of sentimentality. Instead, the film adopts its tone from Ingemar's child's-eye view of the world. Hallstrom's success marks him out as an exciting new talent. Whatever your feelings about children and dogs, don't miss My Life as a Dog.



Wednesday October 21: 6.15pm

## NORTHERN FRONT

**Director:** David Halliday. Scotland. 1986  
**Producer:** Film Workshop Trust  
**Colour.** 59 mins  
**Workshop:** Film Workshop Trust (Edinburgh).

This unique documentary examines Scotland's vital role in UK, NATO and American defence strategies; and through a study of Scottish defence the programme provides an insight into the issues underlying the current and intense political debate about the defence of the West.

The programme, by Edinburgh Film Workshop Trust, examines the arguments at the heart of the current controversy by describing the nature and extent of army, navy and air force activities in Scotland from three different perspectives - that of the military, the people of the Outer Hebrides, and the anti-nuclear movement.

The programme ends with defence writer Malcolm Chalmers claiming that the world is not, as some Western leaders suggest, facing a situation like that in the 1930s before World War Two. 'It is much more like the situation before the First World War', he argues, 'when the machinery of war on both sides was geared up to such an extent that a relatively small crisis could spark off a war which none of the combatants had actually planned.'



with

## IN THE NATIONAL INTEREST?

**Produced and Directed:**  
**Penny Stempel/Chapter Community Video**  
**Workshop:** Wales 1986  
**Colour:** 52 mins  
**Workshop:** Chapter Video Workshop (Cardiff)

What is happening to the British Way of Life? What is the 'national interest' in 1986? British law is believed to uphold freedom and democracy, and for centuries has been the envy of the world. This important documentary investigates why the British people are finding themselves increasingly at odds with the law.

'Black people didn't introduce riot and affray to English society; those offences have been on the statute books for centuries, so it's obvious that riot and affray are part of the British experience.'

Thursday October 22 3.00 & 8.30 pm

## THE BEEKEEPER (O Melissokomos) (15)

**Director:** Theo Angelopoulos. Greece-Italy-France, 1986.  
**Starring:** Marcello Mastroianni, Nadia Mourouzi.  
**Colour.** Greek dialogue; English subtitles.  
121 mins.

With The Travelling Players, Theo Angelopoulos combined history, politics and mythology with a masterful camera technique and established his reputation as a cinematic stylist in the same class as Bernardo Bertolucci and Miklos Jancso. In his new film, Angelopoulos has largely abandoned his political themes and the styles, though unmistakable, is far less ostentatious. The Beekeeper is a haunting, demanding and impressive account of the last days of a broken, disappointed man. Marcello Mastroianni gives a brilliant performance as the central figure, Spyros, a man soured by a secret love for his daughter and now a wanderer, obsessed by his job as a beekeeper.

'Angelopoulos follows this hollow man as he drives from town to town, picks up a young girl traveller and revisits his old haunts and comrades from the past. The director's signature is ever present: wonderfully textured images by Giorgos Arvanitis, a succession of beautifully sustained travelling shots and an emotional intensity which moves to a grave, overwhelming climax. Apart from anything else, it is the best road movie since Paris, Texas. Indeed, Wenders and Angelopoulos share some secrets.' - John Gillett/LFF programme.

Thursday October 22 6.15pm

## DOMESTIC BLISS

**Director:** Joy Chamberlain  
**Britain** 1984  
**Producer:** Newsreel  
**Colour.** 52 mins  
**Workshop:** Newsreel (London)

A hilarious 'soap' which takes us through one day in the life of Emma, a mother who's having trouble balancing her home life with her need to earn money by stuffing leaflets into envelopes; and her lover Diana, whose belief in the nutritional value of muesli is interfering with her attempts to help look after Emma's daughter Jenny.... The film was scripted from interviews with 30 women about their experiences of mothering, relationships and chaos, and the result is a comedy with a difference which plots the development of 'one of those days' when things get crazier and crazier, till in the end you just have to go with it...



Friday October 23 3.00pm  
(+ Saturday 24 October 6.15 pm)

### A MONTH IN THE COUNTRY (PG)

Director: Pat O'Connor. G.B., 1987.  
Starring: Colin Firth, Kenneth Branagh.  
Colour. 96 mins.

A Month in the Country is a gentle but moving film about two men recovering from the horrors of World War 1 during an idyllic summer in remote rolling English countryside. Director Pat O'Connor (whose last film was Cal) shows considerable sensitivity handling dilemmas of the two troubled soldiers. He also shoots with great dexterity, showing off the English countryside in summertime to its best advantage.

The film opens with the Colin Firth character arriving at the Yorkshire village of Oxgodby to uncover a medieval wall painting in the local church. There he meets Kenneth Branagh as Moon, who is excavating a grave outside the churchyard. Both are tormented by their war experiences, but during a beautiful summer month they experience the tranquility of the idyllic community that gradually helps them to come to terms with their problems.

Firth falls in love with the wife of an unfriendly local vicar; while the Branagh character turns out to be a homosexual. When their work is done, Firth returns to his wayward wife, and Branagh goes excavating in faraway Baghdad. - Variety.

Friday October 23. 6.15pm

### WINNIE

Director: Peter Biddle. Britain 1985  
Producer: Steel Bank Film Co-Op  
Colour: 45 mins  
Workshop: Steel Bank Film Co-Op (Sheffield)

"For anyone with qualms about growing old, this is what the doctor ordered. Winnie, a frail little old lady, who has looked after her family all her life, comes into her own after her husband Albert's death.

Petter Biddle's quiet, funny and tough film follows her forays to the pub, her friendship with barmaid and the nights out at bingo with the respectable sons moaning 'I don't recognise my Mum.' The sharp dialogue reveals a steely wit behind Winnie's seemingly demure exterior, mirrored by the deadpan quality of the images. Ruth Baumgarten: City Limits

with

### HOME AND DRY?

Produced and Directed: Leeds Animation Workshop. Britain 1987  
Colour. 8 mins  
Workshop: Leeds Animation Workshop.

Four women fall into conversation in a laundrette. They talk about their housing expectations: their hopes and aspirations. Home and Dry? examines the inadequacies of present housing and the political thinking that lies behind them.



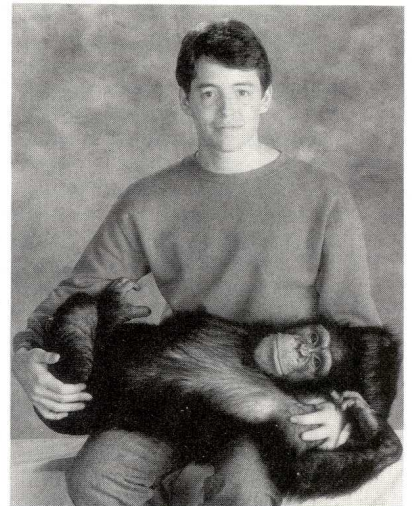
Friday 23 October 8.30 pm

### PROJECT X (15)

Director: Jonathan Kaplan. U.S.A., 1987.  
Starring: Matthew Broderick, Helen Hunt.  
Colour. Dolby stereo. 108 mins.

Project X is the best thriller about monkeys since the original King Kong and a touching parable about parenting to boot. In a Wisconsin research lab, Teri MacDonald (Helen Hunt) is teaching sign language to her prize pupil, a chimpanzee named Virgil. After two years, Virgil is shipped to an Air Force base in Florida for a top-secret experiment shepherded by Jimmy Garrett (Matthew Broderick), a bright, goof-off airman who develops the same parental bond for Virgil. Soon Teri is off to Florida to steal back her chimp-child. The ensuing custody battle will involve Jimmy, the Air Force brass and a balky nuclear reactor.

Cannily commercial, Project X has almost too much old gold going for it: strands of The Miracle Worker, Fail Safe, The Elephant Man, Top Gun and the collected works of Steven Spielberg. Like E.T., this is the story of a childlike alien and his lonely human friend who must protect the creature, like a wise father with a brilliant, battered child, and then set it free. Director Jonathan Kaplan (Heart Like a Wheel) finds each scene's emotional core while surrounding it with meticulous technique. But the film is Broderick's. A great listener, he can make a colloquy with a chimp seem like the meeting of true souls. - Richard Schickel/Time.



Saturday October 24 3pm

### THE WORLD HAS A WAY OF LOOKING AT PEOPLE

Produced and Directed: Open Eye Film and Video Workshop  
Britain 1986  
Colour  
52 mins  
Workshop: Open Eye, (Liverpool)

The world is us. The ways of looking are advertising, photography and television. The people are people with mental handicaps. Historically people with mental handicaps have been seen as 'demons', 'ogres', 'monsters', as hopeless objects of pity.

This video looks at the manufacturers of images of mental handicap including a charity with a brief to raise money and the portrayal on television of people with a mental handicap.

Saturday October 24 6.15 pm

### A MONTH IN THE COUNTRY (PG)

Director: Pat O'Connor. G.B., 1987  
Starring: Colin Firth, Kenneth Branagh.  
Colour: 96 mins.





Saturday October 24 8.30pm

## SLAM DANCE

Director: Wayne Wang

Script: Don Oppen

Starring: Tom Hulce, Harry Dean Stanton, Mary Elisabeth Mastrantonio, Adam Ant.

Colour: 90 mins

Dim Sum director Wayne Wang's third feature is a fast-paced L.A. thriller. Tom Hulce plays C.C. Dood an underground cartoonist. He is number one suspect after a woman with whom he has recently had a passionate affair dies in mysterious circumstances. His efforts to clear himself only bring him more trouble as he uncovers a political sex scandal and his hope for reconciliation with his wife and child grows less and less likely. As Dood picks his way through the Bohemian Los Angeles art world and punk night club scene elements from his cartoons become all too real. Supporting cast includes Mary Elisabeth Mastrantonio, Harry Dean Stanton and Adam Ant. Writer Don Oppen is best known as co-writer and star of *Andriod*.

Saturday 24 October 11.15pm

## THE BIG EASY

Director: Jim McBride. U.S.A. 1986

Starring: Dennis Quaid, Ellen Barkin

Colour: 108 mins

Jim McBride's *The Big Easy* is a snappy, sassy battle of the sexes in the guise of a melodrama about police corruption. This marks McBride's first outing since *Breathless* and reappearance of scenarist Dan Petrie Jr. after *Beverly Hills Cop*.

In the classic screwball comedy tradition of opposites irresistibly attracting, brash New Orleans homicide detective Dennis Quaid puts the make on Ellen Barkin, a northern import assigned by the D. A.'s office to investigate possible illegal activities in the department.

Opening reels possess a breezy freshness, as Quaid overcomes Barkin's personal anxiety and professional reservations about becoming involved with a member of the force she's supposed to check out. Couple's nights on the town include some visits to scenes of apparent gangland murders as well as to colourful, Cajun-flavoured restaurants and clubs, and the inevitable sex scene.

Despite his conquest, the cocky cop quickly finds himself holding the short end of the stick, as he's set up and prosecuted by Barkin personally for being on the take...

Not necessarily the likeliest of couples, Quaid and Barkin bring great energy and an offbeat weird quality to their roles. A bit like Richard Gere in McBride's *Breathless*, Quaid's character is always "on", always performing for effect, during most of the action, and actor's natural charm easily counterbalances character's overbearing tendencies. Barkin is sexy and convincing as the initially uptight target of Quaid's attentions, his provocation to shape up and finally, his enthusiastic partner in crime-busting. -Variety.

Sunday 25 October 3.00 & 8.30 pm

## FRIENDSHIPS' DEATH (PG)

Director: Peter Wollen. G.B., 1987.

Starring: Bill Paterson, Tilda Swinton.

Colour: 78 mins.

Sullivan (Bill Paterson) is a journalist working in Amman, the capital of Jordan, in September 1970. Tension is running high between the Palestine Liberation Organisation and the Jordanian army. One day in early September Sullivan is introduced to an unknown woman who has been picked up by a PLO patrol. She has no papers or identification but Sullivan decides to vouch for her and takes her back to his hotel. There she confides to him that she is an extra-terrestrial and her name is Friendship (Tilda Swinton). She has been sent to Earth on a peace mission but there was a malfunction during atmospheric entry and as a result she landed in Amman and not, as intended, at the Massachusetts Institute of Technology...

Peter Wollen's first solo feature, *Friendship's Death* was originally published as an SF story in the magazine *Bananas*. "In *Friendship's Death* I wanted to graft the SF concepts of the robot and the extra-terrestrial on to a precise and authentic moment of history: Amman, September 1970. This would give me a framework in which to explore questions about the place of machines in human culture, the relation of reason and violence, the nature of evolution and the strangeness of the human body. *Friendship's Death* is also about journalism. In a way it can be seen as a sequel to Antonioni's *The Passenger*, which I wrote with Mark Peploe. But unlike *The Passenger*, which is a road movie, I wanted this film to be enclosed and claustrophobic, to give the sense of being trapped in a hotel room while events unfold outside the window. My cinematic references were Fassbinder's *The Bitter Tears of Petra von Kant*; Von Sternberg's *The Saga of Anatahan*."

with

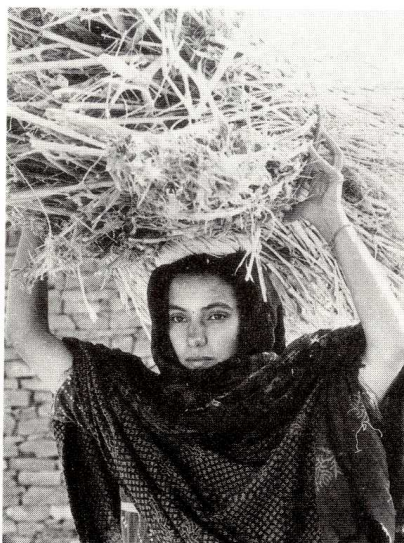
## COMPELLANCE

Writer/Director: Bob Last. Britain. 1987

Producer: Paddy Higson

Colour: 10 mins

While clinging to vertical ice on a Scottish mountainside, a climber recalls Maclehoose, a modern businessman, DIY theorist and aspiring black marketeer. Deep in a basement Maclehoose's confidence falters as he muses on life and money and why there is never enough of either.



Sunday October 25 6.15pm

## SEACOAL

Produced and Directed by Amber Films

Britain 1986

Colour: 82 mins

Workshop: Amber films (Newcastle on Tyne)

"...Seacoal...might be classified, in television terms, as a docu-drama. But the resonances here are all cinematic. The film's soundtrack calls to mind the treatment of working class lives in certain American genres, (sagas of the dustbowl for instance)...What emerges is a style and an address that has more in common with neo-realism...With unfailingly persuasive performances from its leads, *Seacoal* is a notable achievement of quite unflinching conviction."

'Seacoal', the first feature-length film from Amber, is a fusion of fiction and documentary about the lives of seacoalers on the Northumberland coast. 'Seacoal' was awarded the European Community Film Prize (Munich Film Festival 1986). Amber Films' new feature - *I, 'Dan Smith'* - is showing at Midlands Arts Centre on 28 and 30 October.

with

## THE SHIP THAT NEVER RETURNED

Produced and Directed by Nigel Atkinson,

Nick Clark,

Huw Davies. Britain. 1987

Colour: 28 mins.

A Lighthouse on a Welsh Island is about to be automated. Will the Lighthouse continue to exert a romantic fascination once it ceases to harbour a soul?

Monday October 26 3.00 & 8.30 pm

## GENESIS (PG)

Director: Mrinal Sen. India-France-Switzerland-Belgium, 1986.

Starring: Shabana Azmi, Naseeruddin Shah.

Colour: Hindi dialogue; English subtitles. 105 mins.

This is Mrinal Sen's most visually beautiful film, thanks to technical backing from three European countries, good film stock and the services of a fine Swiss cameraman. (There is also music by Ravi Shankar.) This beauty is an essential ingredient in a story about two men who decide to set up their own business in a ruined and deserted village. Sen creates wonderful colours and textures from this area of vast emptiness, showing the men going about their tasks with the minimum of dialogue. The arrival of a scared woman causes the inevitable jealousies, with Adam and Eve and Cain and Abel being evoked. The narrative continues to offer surprises as the three characters commence a cat-and-mouse game between themselves with Sen using the crumpled buildings and alleyways to great effect. Shabana Azmi invests the girl with uncommon grace, communicating everything through looks and actions, rather than words. - John Gillett/LFF programme.



Monday October 26 6.15pm

## THE PASSION OF REMEMBRANCE

**Director:** Maureen Blackwood, Isaac Julien  
**Britain. 1986**  
**Producer:** Martina Atille  
**Colour.** 80 mins.  
**Workshop:** SanKofa (London)

The Passion of Remembrance delivers a mosaic impression of the different dimensions of a black experience which is lived and imagined by a new generation of film-makers in the UK. Questions posed within the drama refer to the unfinished business of the 60's/70's and the continuing business of sex and gender; to other forms of representation of young black people beyond the traditional identities of entertainers and athletes. From the 50's to the 80's, the personal histories of the Baptiste house-hold are woven together, across events, emotions, instances of change and re-change, to reflect on the variety of the black experience in the UK.

Tuesday October 27 3pm + 8.30pm

## SHOOTING BERLIN (DREHORT BERLIN)

**Director:** Helga Reidemeister.  
**West Germany. 1987**  
**Producer:** Thomas Dierks  
**Colour.** 113 mins.

In DrehOrt Berlin I take a subjective look at people in West and East Berlin. My observations and insights have been coloured by the cross social and political contradictions and attitudes I have come across in the various people I have known, and which I have had to confront personally. I have been well acquainted with some of the people for a long time - my mother, for example, and her story of the 1930's. Others I did not meet until I started working on the film - the leader of the bricklayers brigade from Berlin-Mitte; the singer from Prenzlauer Berg, the breaker and scrap dealer in Spandau's north harbour, or the Trummerfrau in the Wedding cemetery on June 17...

The people who appear in DrehOrt Berlin represent for me a challenge to cut across generations, social classes, and two opposed social systems in order to seek out the memories, conceptions of history and everyday perspectives that are alive in East and West; to track down dreams old and new, and identify hopes that are emerging in the place which witnessed the outbreak of the Second World War. What trace is left of this wartime connection in the city's "image", and in the minds of the people? What are their insights into the division of Berlin?

(Helga Reidemeister)  
Helga Reidemeister (the Director of Shooting Berlin) and Clara Burckner (of Basis Film) will be present to discuss the film.



Tuesday October 27 6.15pm

## PROPERTY RITES

**Director:** Heather Powell. Britain. 1984  
**Producer:** Roger Shannon  
**Colour.** 59 mins.  
**Workshop:** Birmingham Film and Video Workshop

Property Rites is an investigation into ways in which 'common sense' attitudes to rape are constructed and maintained, the part they play in restricting women's freedom, and a re-examination of our understanding of women's history. Its starting point is the controversy surrounding the death in 1817 of Birmingham woman Mary Ashford, and her eventual absorption into local history. A subsequent search for Mary's real identity undertaken by the film's (fictional) central character Cathy, is created by interweaving narrative drama, fantasy and expert testimony, which together tease out the threads of a complex and usually 'invisible' subject.

'In this ingenious film, (Mary Ashford's) story is pieced together from contemporary newspaper reports and pamphlets by a young Birmingham writer who has her own reason for wanting to discover the truth...' Helen Oldfield, The Guardian.

with

## GIVE US A SMILE

**Produced and Directed:** Leeds Animation Workshop. Britain 1983  
**Colour:** 13 mins  
**Starring:** James Wilby, Rupert Graves, Hugh Grant  
**Workshop:** Leeds Animation Workshop.

A fast moving animation in a witty and challenging style which shows the effect of constant harassment which women live with every day - ranging from 'street humour' to actual physical violence.

Wednesday October 3.00 & 8.30 pm

## Terminus (PG)

**Director:** Pierre-William Glenn. France-W. Germany, 1987.  
**Starring:** Karen Allen, Johnny Hallyday.  
**Colour:** Dolby Stereo. 115 mins.

Terminus is a spectacular science fiction road movie. Jurgen Prochnow stars as the organiser of a futuristic international sport that is a cross between American football and a car rally. Karen Allen plays the driver of a computer-guided truck, called Monster, which has been programmed by a super-intelligent boy (Gabriel Damon). When a computer malfunction leads Monster astray into uncharted territory peopled by leather hoods who do not recognise the game, Allen is imprisoned. She bequeathes her mission to Johnny Hallyday, who completes the relay in the company of an intuitive local youngster (played by Julie Glenn, the director's daughter who also starred in Claude Miller's L'Effrontee/An Impudent Girl).

Glenn has described his film as "a fairy story for adults", in which children play a crucial role. "The principal theme of this story", says Glenn, "is childhood and its role in the affective life of adults. A fairy tale for adults has the duty of providing a remedy for despair, for suffering, and for the feeling of powerlessness of those adults who believe they are obliged to choose between their rational consciousness and their feelings. Terminus is formal on that point: an adult can and must live with his reason and his feelings at peace.

Wednesday October 28, 6.15pm

## MAJDHAR

**Director:** Ahmed A. Jamal. Britain. 1984  
**Producer:** Mahmood Jamal  
**Colour.**  
**Workshop:** Retake Film and Video Collective (London)

Majdhar (Midstream) is a drama documentary about Fauzia, a young Asian woman who is abandoned by her husband soon after her arrival in London from Pakistan. It is her separation from her husband which frees her from the traditional responsibilities of an Asian woman and the domination of men. Although she is economically secure, Fauzia has to struggle for a sense of emotional independence. The film documents the relationships she forms across social, cultural and religious barriers and the events and experiences which shape her personality. Through her, the film shows the lives and experiences of Asians who are not normally depicted in British films and television. By simple decisions such as deliberately avoiding the use of accents or speech to stress the 'otherness' of Asians in British society, the film challenges the stereo-typed images of black people in the British media./



Thursday October 29 3.00 & 8.30 pm

## Eat the Rich (15)

Director: Peter Richardson. G.B., 1987.

Starring: Donald Allen, Lannah Pellay.

Colour. Dolby Stereo. 93 mins.

England a few years hence. The rich get incredibly complacent, the poor are written off as lazy bastards, and the social fabric creaks towards disintegration. In *Eat the Rich*, Peter Richardson and Pete Richens (of Comic Strip fame) have blended Orwell, Gibbon's *Decline and Fall* and the *Carry On* films to come up with a despairing but hilarious vision of a decaying England - a black comedy that should be a major commercial success.

Lannah Pellay makes an appealing freedom fighter, but lacks the stature necessary to hold a full-length film together. Noshier Powell, however, more than compensates, in his role as the Home Secretary, whose solution to any problem is a fist in the face. A former film stuntman, Powell gives an enormous performance, which could well make him a folk hero, albeit a highly dubious one.

Credit should also be given to Ronald Allen of *Crossroads* fame, who has been a guest in several earlier Richardson films. As the treacherous head of MI5, he is the most sympathetic and well defined character... - Screen International.

with

## THE LOSS ADJUSTER

Director: Mole Hill

Producers: Julian Roberts

Colour: 11 mins

A fire at a large dress factory. A heavy insurance claim. Is the Loss Adjuster acting in his own interest? Is Guinevere taking the Loss Adjuster to the cleaners?

Thursday October 29 6.15pm

## NORTH

Director: Maxim Ford. Britain. 1986

Producer: Trade Films

Colour. 37 mins.

Clouds speeding over deserted moors and barren cityscapes; heavy traffic on multi-lane motorways; frantic, time-lapse-photographed production lines; crowds moving especially in slow motion. Director Maxim Ford obviously enjoyed 'Koyaanisqatsi' and has set out to do the same for the North East of England in this wordless 40-minute film. The startling images and persistent electronic music are compelling, but what's especially impressive is the way elaborate trick photography is used to make clear political statements-about industrial decline and (particularly pertinent in the wake of the election) the North/South divide. One brilliant 'Vertigo'-style shot keeps a man motionless in the foreground while the factory behind him appears to plunge into the 'distance'. Later the tiny gestures of a stockbroker's hand are intercut with footage of factories being demolished: snap decisions in the City bringing ruin. In recent years advertising has given clever photography a bad name, it's refreshing to see powerful images being put to such intelligent use.

North's nearest cinematic relations are the 'city symphonies' typified by Ruttmann's *Berlin* or Cavalcanti's *Rien que les heures*.

with

## HOTEL LONDON

Produced and Directed: Retake. Britain 1987

Workshop: Retake Film and Video Collective

Coinciding with the international Year of the Homeless, *Hotel London* dramatises the effects of the housing crisis in London on families and single people. Set against the background of property developers and financiers, snatching up inner city areas for huge profits, the film presents a world of wastage in a society indifferent to the plight of the vulnerable, the weak, the unemployed and the homeless. Jonathan Pryce and Alpana Sengupta feature in this innovative treatment of a topical subject.

Friday October 30

3pm + 8.30pm + 11.15pm

## ARIA

Directors: Nicolas Roeg, Charles Sturridge, Jean-Luc Godard,

Julien Temple, Bruce Beresford, Robert Altman, Franc Roddam,

Ken Russell, Derek Jarman, Bill Bryden.

Britain/USA. 1987

Colour. 98 mins

*Aria* is a film that could not have happened without the advent of music videos. A string of selections from 10 operas illustrated by 10 directors, it's the kind of sensory overload, albeit of a more sophisticated nature, that today's viewing audience has become accustomed to.

Style of the *Aria* segments has little in common with the rapid-fire editing of music videos, but they are nonetheless renderings of visual images designed to accompany songs or music. Producer Don Boyd, who orchestrated the project, instructed the directors not to depict what was happening to the characters in the operas but to create something new out of the emotion and content expressed in the music. The arias were the starting point for the films.

The selections represent a variety of film making styles from Bruce Beresford's rather pedestrian working of love theme from Korngold's 'Die Tote Stadt' to Ken Russell's characteristically excessive treatment of an idea distilled from Puccini's 'Turandot'.

Structurally, the most ambitious of the selections is Jean-Luc Godard's working of Lully's

*Armide* which he transposes to a body building gym where two naked women try unsuccessfully to attract the attention of the men. Insinuating aria accompanies images of the cleaning women before the royalty of the gym.

On a more whimsical note, Nicolas Roeg offers an interpretation of Verdi's 'Un Bello in maschera'. Set in Vienna in 1931, piece preserves most of the elements of the original opera about a King Zog of Alhenia who is visiting his girlfriend but is concerned by assassination rumors. Melodrama is played almost tongue-in-cheek, a feeling further heightened by Theresa Russell, who plays the good king.

Robert Altman turns the table on Jean-Philippe Rameau's 'Les Boreades' by focusing not on the stage but an 18th century Hogarthian audience in full make-up. It's a scene out of 'Marat/Sade' as Julie Hagerty and Genevieve Page, among others, listen with mock seriousness to the exaggerated marital problems of Queen Alphonse.

Each Short film was produced independently of the others but what they share are uniformly lush production values. Costumes, staging and locations are worthy of any great opera production and sound quality is loud and clear and crisp. - Variety.

Friday October 30 6.15pm

## GRAMSCI

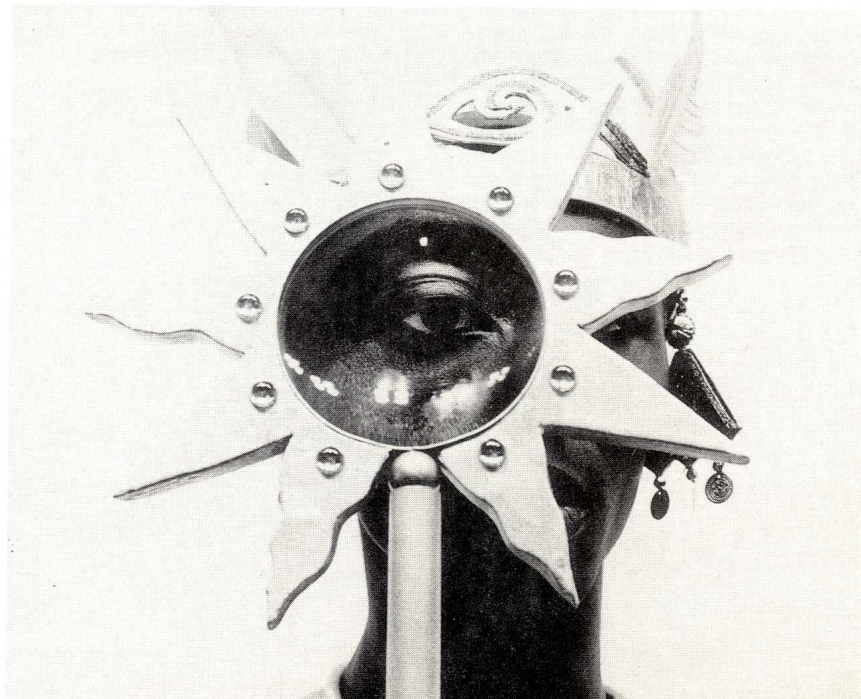
Director: Mike Alexander. Scotland. 1987

Producer: Mike Alexander, Douglas Eadie

Colour. 75 mins

This film was commissioned by Channel Four to commemorate the 50th anniversary of the death of Antonio Gramsci under Italian fascist captivity. It weaves together interviews with ex-political prisoners who knew Gramsci, archive material and dramatised scenes closely based on the Sardinian Communist's prison letters. Gramsci was arrested in 1926 and told by the judge 'we must prevent this brain functioning for twenty years.' This film is sub-titled 'Everything that concerns people....'

John Sessions plays Gramsci with 'a slight Scottish accent' prompted by the writer's sense that there are certain parallels between Sardinia and mainland Italy, and Scotland and England. Shot partly in Italy and partly in Glasgow the film includes rare archive footage of Gramsci in Moscow in 1922.





FESTIVAL TITLES AND DATES AT		ODEON QUEENSWAY, ■	MIDLANDS ARTS CENTRE AND ▲	THE TRIANGLE
Oct 16	Wish You Were Here	● 8.15pm	Oct 24	The World has a way of Looking at People ▲ 3pm
Oct 17	Opera Do Malandro + Comrade Lady	▲ 3pm + 8.30pm		■ 6.00pm + 11pm
	Handsworth Songs	▲ 6.15pm		▲ 6.15pm
	Business as Usual + Girls Night Out	■ 8.30pm + 11 pm		■ 8.30pm
Oct 18	Witches of Eastwick	▲ 3pm + 8.30pm		▲ 8.30pm
	Acceptable Levels	▲ 6.15pm		● 9pm
	Big George is Dead + Celebrity		Oct 25	The Big Easy ▲ 11.15pm
	Interview Norman Beaton			Friendships Death + Compellance ▲ 3pm + 8.30pm
	interviewed by Zia Moyheddin	■ 8pm		Playing Away + Closed Circuit ■ 6.00pm + 8.30pm
Oct 19	The Horse Thief	■ 2.30pm + 8.30pm	Oct 26	Seacool + The Ship That Never Returned ▲ 6.15pm
	Living on the Edge	▲ 3pm + 8.30pm		Genesis ▲ 3pm + 8.30pm
	Launch of Pakistani TV	■ 6.00pm		Harvest 3000 ■ 6.00pm
	Ends and Means	▲ 6.15pm		Passion of Remembrance ▲ 6.15pm
Oct 20	Let our Children Grow Tall + MsTaken Identity	▲ 3pm	Oct 27	People's Account +We Are The Elephant ■ 8.30pm
	Crime Pays	■ 6.00pm + 8.30pm		Shooting Berlin ▲ 3pm + 8.30pm
	Bred and Born	▲ 6.15pm		General Statement (pts 3 and 4) ■ 6.00pm
	Bombay Our City	▲ 8.30pm		Property Rites + Give Us A Smile ▲ 6.15pm
Oct 21	The Kitchen Toto	■ 2.30pm + 8.30pm	Oct 28	Hidden City ■ 8.30pm
	My Life as a Dog	▲ 3pm and 8.30pm		Terminus ▲ 3pm + 8.30pm
	Talking History + Sabbri Brothers	■ 6pm		First House <u>First Time Awards</u> ■ 6.00pm
	Northern Front + In the National Interest?	▲ 6.15pm		Majdhar ▲ 6.15pm
Oct 22	Miss Mary	■ 2.30pm + 8.30pm		T Dan Smith ■ 8.30pm
	The Beekeeper	▲ 3pm + 8.30pm	Oct 29	Eat the Rich + The Loss Adjustor ▲ 3pm + 8.30pm
	General Statement (pts 1 and 2)	■ 6.00pm		The Love Child + Making Waves ■ 6.00pm + 8.30pm
	Domestic Bliss	▲ 6.15pm		North + Hotel London ▲ 6.15pm
Oct 23	Cue for Change	■ 12.30pm	Oct 30	Aria ▲ 3pm + 8.30pm
	A Month in the Country	▲ 3pm		+ 11.15pm
	Rocinante	■ 6.00pm + 11pm		T Dan Smith ■ 6.00pm
	Winnie + Home and Dry	▲ 6.15pm		Gramsci ▲ 6.15pm
	Project X	▲ 8.30pm		A Great Wall ■ 8.30pm + 11pm
	Partition	■ 8.30pm	Oct 31	Maurice ● 8.15pm
	A Successful Man	▲ 11.15pm		



# special events

The Grand Hotel, Colmore Row,  
Birmingham.  
Tuesday October 20th, 2.30-5.30pm

## AT THE CROSSROADS: THE FUTURE OF TV PRODUCTION IN THE MIDLANDS

The future of the midlands regional television production is in the balance. The recommendations of the Peacock Report are being vigorously pursued by BBC Pebble Mill and Central Television is embarking on plans to release 25% of its programme into the independent sector. These initiatives will no doubt lead to an increase in the independent production sector in the Midlands. But what kind of independent sector will this be? What are the opportunities for innovative programme making in documentary and fiction? And how will the drain down the MI be stopped? Speakers from IPPA, Central, BBC Pebble Mill and ACTT will present their view points on these new possibilities for regional production.

Organised By: BFVW and Birmingham Film and Television Festival 87

The Forum will be chaired by Rob Burkitt (of Birmingham Film and Video Workshop) and speakers include:

- Jim Dumighan (Head of Programme Development, BBC Pebble Mill).
- Philip Gilbert (Controller of Programme Services, Central TV).
- Sandra Horne (ACTT, National Organiser ITV division).
- Paul Styles (Director, Independent Programme Producers Association).



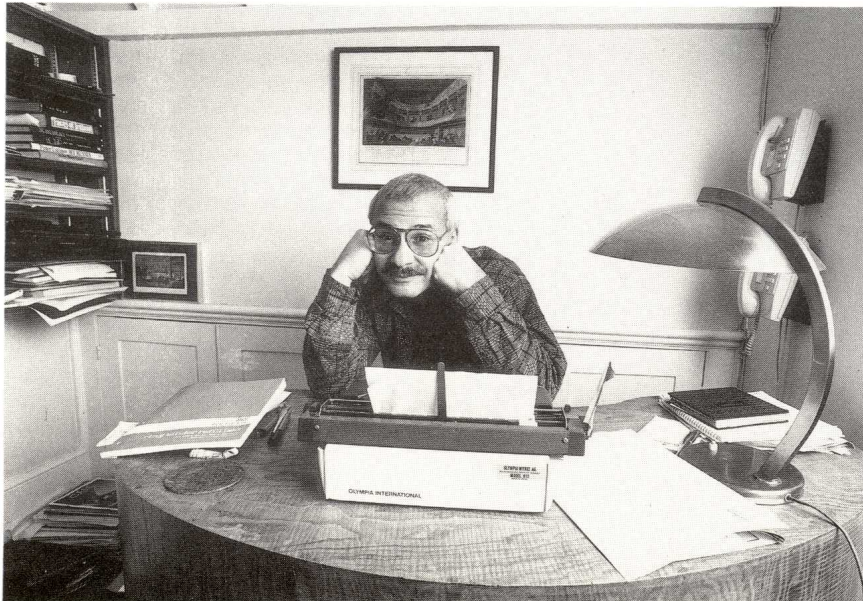
## WRITING FOR TELEVISION

Midlands Arts Centre  
Saturday October 17: 10am - 5.30pm

New Forms: Where are they?  
Under the title of 'Writing for TV New Forms - where are they?', the symposium will look at ways in which the frontiers of 'social realism' have been challenged in significant and entertaining ways and to discuss the potential of the medium with that in mind.

Speakers will include:-

- Fay Weldon
  - Howard S chuman (Upline)
  - John Godber (The Ritz)
  - Jon Amiel (Director of The Singing Detective)
  - Malcolm McKay (The Interrogation of John)
  - Rob Walker (Dead Head)
- and chaired by Susanna Capon (Head of BBC's Script Unit).



## SOAP CITY '87 A LOOK AT THE CHANGING USES OF THE SOAP

Wednesday October 21st 2pm - 5pm.

At The Lighthouse Media Centre, The Art Gallery, Lichfield Street, Wolverhampton.

The 3rd Birmingham Film and Television Festival, October 16th - 31st, is continuing its interest in soap operas by including in its programme **SOAP CITY '87**.

The Forum is concerned this year in how soaps can be developed and produced outside television in the Independent sector.

Episodes from two independently made soaps will be shown:

**CROSS-SIDE**, Wolverhamptons first video Soap Opera, made by young people at the **Light House** is based in an assesment centre where young people go who are in some sort of trouble. It looks at the relationships between the young people and their social workers.

**DEBT** and **HOTDOGS** made bt Amber films are from a package of ten social issues within a soap format - they follow the fortunes of seven interlinked characters in a community which has suffered under Tory policies.

Speakers will include:

**KITTY FITZGERALD** - writer from Amber Films, **MARY CUTLER** - writer of Cross-Side, and frequent writer for both the Archers and Crossroads, **Inge Blackman** from Vokani film circuit, and writers and performers from **BROOKSIDE**. This debate will be chaired by **Dorothy Hobson**, writer and soap expert.

Grand Hotel.  
Wednesday October 21: 7pm - 10.30pm

## W.F.T.V.N. (West Midlands) Event

An evening of celebration with Gabrielle Bown, the director of *Women at the Olympic Games*, a 3 part series for Channel 4. From 8pm Gabrielle Bown will be talking about her work and showing clips from the series.

The Women's Film, Television and Video Network is a membership organisation open to all women involved or interested in film, television and video, and in changing the position and image of women in relation to those media. The West Midlands branch of W.F.T.V.N. meets regularly and hopes to meet new faces/members at this event.





Grand Hotel, Colmore Row, Birmingham.  
Thursday October 22 2.30pm - 5.00pm,

## YOUNG PEOPLE AND TELEVISION BREAKING AND ENTERING INTO TV - the Dead Honest Soul Searchers View

—speakers from Dead Honest Soul Searchers (DHSS).

—Chaired by Jim Manson, Executive Producer, Young People's Programmes, Central TV.

Following their acclaimed documentaries (Giro: Is this the Modern World?) the DHSS, a 4 strong Telford group, have just finished working on a feature length drama (Out Of Order) and become established as a Channel 4 funded Workshop. Extracts from their productions will be shown in the context of a discussion on young people and television, chaired, appropriately by Jim Manson, Executive Producer, Central TV.

Of the DHSS programme, What They Telling Us It's Illegal For? (about home taping): "The programme is abrasive, humorous, partisan...Hip Hop Be Bop DON'T STOP!" (Stuart Cosgrove, Black Echoes).

Of DHSS's Giro 'they hone in on their young audience with a defiant intelligence, a sense of humour and an accomplished control of television's subtler tricks' (Andy Lipman City Limits).

Midlands Arts Centre, Birmingham  
Friday October 23 12.30pm - 3.15pm

## CUE FOR CHANGE

A LOOK AT CAREERS  
FOR WOMEN IN THE MEDIA

**CUE FOR CHANGE** is a new 28 minute video aimed at encouraging young Women - black and white - to consider careers in non-traditional areas in film and television, and to look at their portrayal within the media.

The Forum will include the following speakers:

12.30 - Introduction to the tape by **SADIE ROBERTS** (ACIT Equality Officer) + **JUDY HEADMAN** ("Cue for Change" Sound recordist).

1.00-1.30 - Tape

1.30-2.15 - Lunch

2.15-3.15 - A regional perspective by

**SECOND SIGHT** - Womens Film and Video Workshop.

+ **ANGELA COYLE** - Project Director, Central TV Womens Development Project

## THIRD WORLD CINEMA

Focus: October 23 -26.  
Midlands Arts Centre

The terms 'third-world' and 'black' are usually heard in connection with such events as famine, wars, coups and riots. Although these do take place, primarily as result of economic and political factors, third world and black communities are not continually in the throes of some catastrophe or other, as is often portrayed. In fact in spite, or at times because of, these factors a number of individuals have taken to the world cultural stage from amongst these communities. This is most marked in the field of literature with individuals from Colombia and Kenya winning Nobel Prizes for literature in recent years.

When it comes to the most influential creative media of the twentieth century; cinema and television, very little evidence is easily found of the creative energies that exist outside of Europe and the U.S.A. The obvious reason for disparity between film and literature is that film is by far the most expensive creative process. Added to which the relative under-development of most third world economies, causes film-making to become a

mammoth task. However all is not doom and gloom. Historical dramas such as 'A Successful Man', musicals like 'West Indies Story' and agitational films in the mould of 'Bombay Our City', indicate that rich and diverse veins of work exist.

Within Britain itself there has been a black presence within film and television for some time. However today there must be tenfold the number of black people involved in these areas compared to a decade ago. A central theme for discussion within the *Third World Cinema Conference* is what does it mean to be a filmmaker in the third world and how, if at all, do black British film-makers relate to this?

Birmingham as a city has had a long tradition of becoming home to migrant communities. Today it has among its population the largest concentration of people of Jamaican and Pakistani origin outside of those countries. In this light it only seems appropriate that Birmingham Film & Television Festival is aiming to highlight various aspects of African, Asian, Latin American, black British and North American film-making not in a marginal manner but by making these films a major focus annually.



## CITIES AND CITY CULTURES: LOCAL AUTHORITIES AND THE CULTURAL INDUSTRIES

Date: 27 - 28 October.

Venue: Midlands Arts Centre, Birmingham.

Many Local Authorities now look upon the cultural industries (in particular the media of film, video and television) to help create new urban industries and to foster imaginative and entrepreneurial city cultures. The media are allocated roles in policies of economic change, city centre regeneration, tourism, leisure and profile raising.

The Festival Forum draws together speakers from British and European cities where such strategies have been implemented successfully, drawing on a variety of approaches and resources.

It is anticipated that the Forum will attract local authority policy makers from recreation arts, leisure and economic development; regional and national media institutions; the grant-aided media; film and video Workshops; independent film and tv producers.

As an expanding sector of Local Authority intervention, the cultural industries are the meeting point of both culture and industry: expression and employment.

### CITIES AND CITY CULTURES SPEAKERS AND PARTICIPANTS INCLUDE:-

Mark Fisher, MP.  
Franco Bianchini, Cultural Policy Researcher.  
Jean Hunter, National Museum of Photography,  
Film and Television (Bradford)  
Geoff Hurd, Wolverhampton Polytechnic  
Helen Baehr, Polytechnic Central London  
Dave Chapman, Cardiff Media City.  
Ken Worpole, Greater London Enterprise Board.  
Paul Marris, North East Media Development  
Council  
Ute Schneider  
Dieter Kosslick  
Stephen Locke: Hamburg Film Buro  
Barie Ellis - Jones, British Film Institute  
Neil Wallace: European Year of Culture  
(Glasgow)  
Charles Landry, Comedia  
Steve Pinhay, Association of Independent  
Producers  
Helen Doherty, West Midlands Arts  
Ian Connell, Coventry Polytechnic.

This forum is supported by the Goethe Institute, British Airways and the City of Birmingham Economic Development Committee.

The Following two programmes (**Bombin** and **East Enders Against the Grain** are showing during the Forum).

## Bombin'

Director: Dick Fontaine

Producer: Jim Berrow

A Central Independent Television Production for Channel 4. 1986

Brim, a Bronx graffiti artist and member of Africa Bambata's Zulu Nation, meets young contemporaries in Wolverhampton and London.

## East Enders Against the Grain

Central City Productions

Britain 1986

Director: Adam Kossoff

Producer: John Ellis

Colour

64 mins

Mixing early archive film, home movies and television footage Adam Kossoff's imaginatively conceived film explores the imagery of the East End as presented in a variety of media forms. It also uses recent films and videos made by local film makers to show how people react to contemporary issues (eg The Docklands).

A Festival Forum at Midlands Arts Centre  
29 and 30 October

## WORKSHOPS AND TELEVISION PRODUCTION

The National network of regionally based film and video workshops, whose output is broadcast by Channel Four Television have now clocked up five years of television production. THE ACTT Workshop Declaration was set up in April 1982. The forum considers the achievement of this sector and the agenda for the next five years. A retrospective of workshop productions forms part of the festival programme as a whole.  
(Nightly at The Triangle).

## EXHIBITIONS

### THE PEOPLE ARE THE CITY"

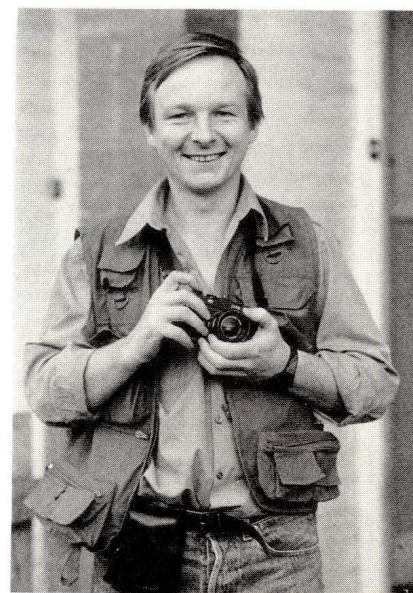
Sparkhill Social and Cultural Centre, Sparkhill Library, Stratford Road, Birmingham

Open to the public from Tuesday, 20 October 1987 - Saturday 31 October 1987..

Opening hours: Monday, Thursday: 10am-8pm; Tuesday to Saturday: 10am-5pm; Sunday: 2-4pm.

"In working with the labour movement, the imperative is to try and show the restricted conditions of many people's existence. The danger is that this portrayal - rooted in a tradition of documentary photography - reduces people to victims to be helped from above excluding the possibility of change".

JOHN HARRIS, 29, was born in Stratford-on-Avon and studied in Leeds and Coventry where he first became interested in documentary photography. For the past 4 years, John has worked for international Freelance Library under the direction of Simon Guttman. He specialises in labour movement affairs and has recently become interested in the inner cities question, particular in relation to Birmingham.



### DEREK JARMAN EXHIBITION

An exhibition of colour photographs from Caravaggio and The Last of England (photographer: Mike Laye) will be on display in the Foyer Gallery at Midlands Arts Centre: 13 October - 12 November



# festival

## FESTIVAL AWARDS

The Festival '87 will be conferring 4 Awards.

- the Samuelson Award for film
- the Samuelson Award for television
- the City of Birmingham Award
- the First House 'First time' Award

The Samuelson Award for television (sponsored by Samuelson Communications) is a new trophy complementing the Samuelson Award for film. The Economic Development Committee (City of Birmingham) is again sponsoring the City of Birmingham Award (a cash prize of £1,250). First House Productions have generously provided the 'First Time' Award for videos made in local schools.

The Festival Awards will be presented at the Awards Ceremony which will be held on October in the Banqueting Suite at the Council House. Information and tickets are available from the Festival Office (440 2543)

## ACKNOWLEDGEMENTS

KEN RIVE (Cannon), STEVE PERRIN, NICK CRAWLEY (Columbia-Cannon-Warner), LIZ WREN (Electric), DAVE WILKINS (First House Productions), JOANNA LAWLEY-WAKELIN (Samuelsons), DANIEL BATSEK, SUE BRUCE-SMITH (Palace), GOETHE INSTITUTE, GERARD LE FEBRE (Fox), ROB BURKITT (BFVW), MARSHALL STEWART, KIM TURBERVILLE, JIM MANSON, ZIA MOYHEDDIN (Central TV), MARTIN WAGNER (Recorded Releasing), TREVOR BODEN, SANDY TAYLOR (EDU), GEOFF CLEMENTS (Second City Systems), SIDNEY SAMUELSON, AVRIL CLARK (BBC Pebble Mill), MIKE ELLIS (Odeon), DOROTHY HOBSON, DEAD HONEST SOUL SEARCHERS, FRANK CHALLENGER, ROBERT BEESON (Artificial Eye), LIZ REDDISH (BFI), CAR TRUX DOMINIQUE GREEN (Virgin), ARCHIE TAIT (ICA), CYNTHIA BOWER, ROGER WHITE (Blue Dolphin), Cllr GEORGE BAMFORD: Cllr ALBERT BORE, LES COLLINS (City of Birmingham), BRIGIT PEDGRIFT (Channel Four Television), TONY BLOOM (Mainline), STEVE REES (Grand Hotel), THE VERY REVEREND PETER BERRY, FELINI, BILL CLANCY, NICOLA RUSSELL, AZIZA CHOUNDRY (City of Birmingham Race Relations Unit), JO MONTGOMERY, JIM COOK (British Film Institute), HELEN DOHERTY (West Midlands Arts), POGUS CAESAR, MARLENE SMITH (West Midlands Ethnic Minority Arts Service), SIMON HINES, JIM PINES (Ethnic Film and TV Adviser for BFI), JUNE GIVANNI JOHN AKOMFRAH (Black Audio Film Collective), DEREK BISHTON (Ten 8 Magazine), TARIK CHAWDRY, GORDON EATON (Birmingham City Education Department), TONY SMALL INGE BLACKMAN (Vokani Black and Third World Film Circuit), YUGESH WALIA (Endboard), PETER BOWMAN.

## FESTIVAL ORGANISATION

**Festival Director** Roger Shannon

**3rd World Cinema Focus Co-ordinator** Pervaiz Khan

**Programmers:** Mike Ellis (Odeon), Steve Simpson (MAC), Peter Walsh (Triangle).

**Administration:** Jane Harper, Alison Sawkill, Liz Staples, Amanda Doyle

**Publicity/Marketing:** Bill Clancy, Roy Rogers

**Press:** Nicola Russell (0295) 73684

**Distribution:** West Midlands Arts Dispatch, Chris Hughes.

Birmingham Film and Television Festival '87  
Midlands Arts Centre  
Cannon Hill Park  
BIRMINGHAM

(021 440 2543/4221)

## FESTIVAL MEMBERSHIP

To see films at all Festival venues for £1 each you need this year's Festival Membership. £7.50 (£4.00 concession) gets you:  
-Reduced ticket prices for all Festival Films.  
-admission to the Festival Bar, The Grand Hotel

## SPONSORS

BBC Pebble Mill  
Birmingham City Council  
Birmingham Film and Video Workshop  
British Airways  
Car Trax  
Central Independent Television  
Channel Four Television  
First House Productions  
Goethe Institute  
The Samuelson Group  
Second City Systems  
West Midlands Arts  
West Midlands Ethnic Minority Arts Service.



**The Triangle**  
**a** Aston University Birmingham 021-359 4192

**b** Grand Hotel  
Colmore Row Birmingham 021-236 7951

**c** Odeon Cinema  
Queensway Birmingham 021-643 2418

**d** Midlands Arts Centre  
Cannon Hill Park Birmingham 021-440 3838



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BIRMINGHAM  
FILM AND TELEVISION  
FESTIVAL 1987



DESIGNED BY CITY OF BIRMINGHAM PROMOTION AND COMMUNITY RELATIONS UNIT